German Art and Degenerate Art:
Artwork and the Distorted Image as a Reflection of Worldview

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Forward

Simultaneously with the resurrection of the German people, we are witnessing the rebirth of German art - the two are inseparable, for art is the living component of a people and the true reflection of its inner life.

In the prewar period, German art had begun to detach itself from the people; artists forgot the eternal truth that no art can live without a living connection to the people, and when, in the postwar period, the German people were politically torn apart and heading toward moral decay, art became a distorted image of this process of decline, degenerating into an often frightening reproduction of an uprooted spiritual life and exaggerated intellectualism. But it was not enough that products of a distorted artistic sensibility could emerge at all; there were also Jewish-Bolshevik art critics who declared such works to be the artistic expression of a new humanity, and branded anyone whose healthy sensibility rejected such artistic degeneration as a philistine. The slide of politics toward Bolshevism was matched by the Bolshevization of our cultural life - thus, it came to pass that products of degenerate art were purchased by public art collections with the help of the art trade, which was in Jewish hands, and with the support of state funds. Admittedly, this degeneration of artistic taste was limited to intellectual and literary circles, while the broad masses of the people, with their healthy sensibilities, did not allow themselves to be influenced by such intellectual violence; nevertheless, the danger could not be dismissed that gradually wider circles would also be swept up in this corrosive attitude toward art.
In any case, it had already reached the point where real creative ability was almost completely stifled or came to a standstill - artists who attempted at that time to depict life and things as they really are and as they had been depicted for thousands of years were halted from the outset by the ruling cultural Bolshevik clique; many valuable and true artists despaired for their work.

It was only when the Führer, while at the same time as taking over political power, set about reshaping the entire basis of life for the German people through the National Socialist worldview that a tremendous change began in German art as well; Adolf Hitler reestablished the timeless evaluation of true art and emphatically opposed the previously prevailing view that art be time-bound, i.e., modern or unfashionable, rather than timeless, or that it existed only for its own sake - this marked the beginning of a new era for German art, clearing the way for artists to work from an inner conviction; they were no longer subject to the criticism of a Jewish-Bolshevik literary clique, but accountable only to the healthy sensibilities of the German people.

- Adolf Dresler

Unlike political attitudes, which arise from the necessities of the day, worldviews have the power to encompass all the expressions of a people's life—both good and evil. They also find expression in the visual arts - here they emerge from the world of thought and become visible, and here they can be grasped with the eye. Anyone who has visited the “Degenerate Art” exhibition in the Capital of the Movement (Munich) has seen the unveiled face of Judaism and Bolshevism, stripped of all camouflage and brought into the light of day - what is displayed here in gruesome caricatures that glorify everything base and lowly represents the true image of the liberal age; had the German people not been rescued from rapidly increasing decay by the Führer at the last minute, they would have met their spiritual and physical end in the assimilation of their actual lives to this model, which Jewish art had designed for existence.
Those who enter the House of German Art with a sigh of relief and experience these works, which speak to our hearts with their clean presentation and noble motifs, will be delighted to discover what it means for a people to possess an art that gives them a German ideal, that represents and elevates the values of their own people, and thus develops truly national leaders.

Every German was able to hear the Führer's and his representatives' groundbreaking speeches on German Art Day on the radio; unfortunately, however, only those who were present in the Capital of the Movement could gain a deep impression of the two exhibitions of Bolshevik and German art - it is only from this comparison that the world-historical significance of the Führer's speech on German Art Day becomes clear in all its breadth; through the unambiguous decisions made by the Führer in the field of art, an extremely dangerous Bolshevik attack on the life of the German people was recognized, made visible to the general public, and repelled.
The present series of images aims to capture a small selection of the most essential visual impressions from the Munich exhibitions in order to convey them to those who were unable to see them in person; the text of the booklet is kept brief, for the images speak for themselves in a powerful and compelling way. They are arranged as far as possible according to how similar experiences were portrayed by Jewish and German art - this comparison reveals not only artistic differences, but also the decisive ideological fronts of our time.
The worldviews that have become visible in works of art and caricatures stand in stark contrast to one another: National Socialism and Bolshevism. Even the latter must recognize that there is nothing between them but a relentless and merciless struggle.

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Art is the expression of a people's life; the people must therefore demand that art be a mirror and model of their soul. They must keep it pure from foreign germs, the effects of which can never be limited to the realm of art, but also affects the people - it is the task of German educators to sharpen the sense of responsibility and clear judgment of the younger generation for this inseparable unity of art and people.

“No people lives longer than the documents of its culture” – these words of the Führer are inscribed above the gate of the House of German Art. The cultural documents of a people often outlive its actual existence by millennia; all that has come down to us from vanished races, both of our own and of foreign origin, are the works of their art, unearthed by the spade.

From these works, we can read the history of the decisive characteristics of races and peoples - their experience of God, their human ideals, their sense of community, their sense of beauty, and the height of their culture of life become apparent to us from the creations of their art that they have left behind, and from the totality of impressions, we can deduce their worldview and national character.
The belief in the accuracy of this picture has a self-evident prerequisite: the belief that art is not a branch of activity detached from the life of the people, but that art grows directly out of the people, and thus reflects the actual life of that people. More than that: the belief that art is not only a reflection, but also a model of a people, and those aspects of a people's life that come closest to its ideological aspirations are given preference in artistic representation.
Certainly not all Greeks resembled the works of Praxiteles—but the master of Hellenic sculpture did not model his statues after ugly and mediocre people, but after an ideal of beauty that was the spiritual and emotional common property of his people. Two thousand years of marble speak of the Aryan ideal of spiritual and physical symmetry - art became an expression of what was desirable. The experience of art led to an elevation, to striving for higher things; the art treasures of Germanic antiquity are rich in symbols of a heroic worldview – each individual piece is imbued with deep meaning. The ideological unity of the First German Reich finds its parallel in the high status of early ecclesiastical art; the figure of the heroic knight lives on in the Stone Horseman in Bamberg Cathedral, in the portrait of Otto the Great in Magdeburg Cathedral, in the defiant statue of the lion in Braunschweig, and in countless other works of art; the dignity of German women finds artistic expression in Uta von Naumburg, in the tomb of Queen Hema, but also in many depictions whose models were clearly not women from the upper classes; the heyday of the cities and the men who brought it about are still present today in Dürer's works, and in countless paintings that are second only to the highest achievements of painting of that time in terms of mastery, but not in terms of their spirit.

At all times and among all civilized peoples, artists have felt called upon to elevate their people and, through the depiction of the true and noble, to create a model worthy of posterity; ugliness and vulgarity were not foreign to any period of history, but they were considered unworthy of artistic expression.
The visual arts, together with poetry and music, are an essential part of a people's life, and are at the same time extremely sensitive indicators of the inner health of the social fabric - Schiller's words to poets also have binding force for visual artists:

"The dignity of humanity is placed in your hands - preserve it!
It sinks with you, and with you it will rise!"

Until the age of liberalism, this view of art as the common property of European civilized peoples could be accepted; until the age of liberalism, however, Judaism, which was alien to the nature and essence of art, was also excluded from any significant influence on artistic life.
In the age of liberalism, especially at the beginning of the 20th century, saw the increasing dulling of racial sentiment and the fatal confusion of ethnic blood and cultural community with the concept of "citizenship," i.e., the entire population residing within the borders of the Reich; suddenly, anyone who belonged to the German Reich was German—including Jews who were citizens of the Reich. Since they had also acquired the German language, the principle of equality of all citizens cleared the way for Jews, disguised as Germans, to seek a path from the ghetto to the top of the state - the liberation of the Jews and the enslavement of the Germans are one and the same.

We know today that the National Socialist movement has uncovered and neutralized the Jewish conspiracy against the freedom of the German people, and that the Jewish advance led to the destruction of the entire fabric of German life; only a German people that had been robbed of its own essence and reduced to an unstructured mass of German-speaking people could be made compliant with the goals of the Jewish-Bolshevik clique - in other words, the German people were to be robbed of their own nature, i.e.,made "degenerate," in order to adopt a foreign nature and become subject to it.
The disintegration of the state through the November Revolution and the Weimar Constitution; the disintegration of military consciousness through the lie of human solidarity and the defilement of heroism; the disintegration of a sense of justice through the paralysis of the criminal justice system; the disintegration of the economic community through class struggle; the disintegration of blood forces through the killing of racial consciousness; abortion propaganda; the mockery of the family; the denigration of the mother, and the disintegration of the freedom of produce through the declassification of the farmer—all this and much more are manifestations of a unified Jewish-Bolshevik tactic of disintegration, and all of this can be proven with thousands of Jewish names that drove this development forward!

If this work of subversion was to lead to the destruction of the German spirit, it had to prevent one thing: the emergence of a German worldview, and the creation of a German ideal that could lift up the soul of this tormented people; it was also necessary to imperceptibly foist upon the German people an alien ideal that they would follow on the path to ruin - and no sphere of life seemed more suitable for this great deception of foisting an alien ideal on the people than art. For those who did not attend political meetings and who were not susceptible to communist propaganda, they still went to the theater and the movies, listened to concerts and looked at pictures; the poison of degeneration was able to penetrate the people much more inconspicuously through art than through politics.
While the Freikorps stood guard at the barricades with their rifles cocked, protecting the borders of the Reich, behind their backs this same people were being incited and corrupted, for art still enjoyed the reputation among the people of embodying what was desirable; it enjoyed more authority than it did criticism. Skillful propaganda had divided the people into "art connoisseurs" and "the uneducated," and, due to a lack of moral courage, there were only a few who wanted to be counted among the latter group by criticizing "recognized" works of art. Then suddenly they appeared on the stage—the "decent traitors," the "social abortionists," the "innocent murderers," who were always contrasted with the representatives of a German national order as the guilty ones. The same thing happened in the field of fine arts - painting, sculpture, and architecture experienced an unprecedented low point, and madness became the norm. Prostitutes and pimps, murderers and traitors, godless and the mentally ill, everything ugly and vile became the subject matter of "artistic creation," which also degenerated into sloppy scribbling in terms of its form of presentation.
The essence of art had been turned into its opposite: instead of uplifting a people, it dragged them into the mud; instead of shaping the noble, this "art" unleashed the most perverse instincts; instead of showing the way up, it became a deceptive signpost pointing to the abyss.

The question is then justified: Where were the truly German artists in the face of this development? Where was the resistance of the German people?
The truly German artist did not follow this course; even in the darkest times of German art, there was a core of artists who were conscious of their people and kept their work free of foreign influences - they

made the heaviest sacrifices, for they were persecuted like any political leader! Long before the German people recognized the unity of their way of life and thus also the belonging of art to the people, its opponents were aware of the leading role of art and therefore sought to wrest it from German hands. Scorn and ridicule were heaped upon those who did not go along with the “modern trend”; their paintings were not bought - for, after inflation, the “patrons of the arts” were the Sklareks and Barmats and others like them - but they sold what the Jewish Schmock recommended to them and what was in keeping with their nature. The true artist was unable to prevail against this conspiracy of Jewish art dealers, writers, museum directors, city leaders, parliamentarians, etc; we stand in awe in the House of German Art today because of this, especially before the works created by German artists during those years; they are now receiving the fame they deserve for not despairing of German art.

And the people? Certainly, voices repeatedly rose from among them, rejecting this pseudo-art as alien to their nature; in response from the “art magazines,” the daily press, and the art exhibitions, however, was a chorus of derision: art does not have to correspond to the people at all; the artist does not create for the sake of the people (they said specifically “for the sake of the masses”), but for the sake of art; his works are a revelation of his essence, which must not be disturbed by criticism; he must be given leisure for his inner development. At most, the “art connoisseur” can judge this; the people understand far too little about it to be able to judge. Art, it was said, was unconditional and existed only for its own sake; if it pursued a purpose (“purpose” being a debasement of the term “ideal”), it was no longer art - thus, those who protested against the destruction of art were cleverly relegated to the role of stupid “art philistines” who could be given a pitying smile.

Among themselves, however, the anti-German art destroyers naturally did not believe in “unconditional” art for art's sake! For them, art policy was nothing more than a sharp weapon against the soul of the German people; a means of flattening the life of the German people and robbing them of their noble driving forces. A number of these art Bolsheviks were also careless enough to have their shameless confessions printed, thereby revealing their dangerous disguise, at least for a few brief moments. “The average German,” according to the opinion of the highest Reich official of the November Republic in the field of art, Reich Art Administrator Dr. Redslob, “is a cretin who has no right to show the nation the way.”

Who was to show the way to the German taxpayer, who had to support this Reich art spoiler? Redslob expressed this in hundreds of ecstatic recommendations of the most pathetic works of degenerate art; no wonder that, under such protection, the evil spirit of degenerate art found its way into all galleries and museums, after the sickly tolerance of pre-war liberal Germany had already been unable to muster any serious resistance to the destruction of art: as early as 1914, the Jew Rubiner was allowed to write with impunity in “Aktion”:

"Painter, go forth! You are overturning the world; you are a politician, or you remain a private individual - painting for the sake of painting is like rowing in a room.“

This beautiful confession to ”art for art's sake" was supplemented in the same year and in the same magazine by A.F. Gruenwald with the following declaration of war on the non-Bolshevik world:

“We will banish beauty and nobility from your world. We make no secret of violence - we are the rightful rapists!”

All this subhumanity was unleashed without restraint when it received the special protection of the new "state" in 1918/19. Bolshevik agitators can now issue detailed guidelines to artists - in the magazine "Der Gegner", a certain Herzfelde explains in great detail how the Bolsheviks should attract artists and incorporate them into their plans for revolution.
Thus, a flood of artistic degeneration poured over the German people - whatever Jewish painters or sculptors or German renegades alienated from the people created was highly praised by like-minded journalists, promoted by like-minded parliamentarians, ministers, and mayors, purchased with public funds, or sold off to the "new society" of profiteers, merchants and their unprincipled followers; it penetrated the columns of authoritative art magazines, was glorified in book series as "young art," and increasingly overgrew and suffocated the remnants of German art that was connected to the people.
The depth of the breakthrough achieved by the Jewish advance from the ghetto to dominance in the field of art can only be reasonably assessed today, since the president of the Reich Chamber of Fine Arts has taken up these ruthless investigations on behalf of the Führer, and is at last bringing to light what has been visibly left behind by this breakthrough in the form of museum acquisitions, etc. What psychological destruction this pseudo-art has caused remains incalculable - one can only guess.
In 1928, the "Kunst der Zeit" lamented in an article by art writer Dr. Will Grohmann:

"There is a great disappointment being raised on how the unspoiled people, on whom one had such high hopes for, have failed! Those whose possessions and mentality the revolution should have rejected became its friends, and artistic progress was accepted among them; the 'others' have refused to follow."

These "others" are the German workers, whose unclouded gaze knew how to distinguish the genuine from the false - degeneration spread through the salons, but had to stop at the workers' houses. But even if the great masses of the German people remained insensitive to the terrible caricatures of Bolshevik "art" at first, isn't it a crime enough that their inner relationship to art was destroyed in the first place? German art was no longer even allowed to be seen! The only art that was promoted was Jewish art, which fortunately remained alien to the people, separated from German life by an unbridgeable gulf; the "art" that the rulers of the Weimar Republic showed the people provided no answers to the questions that moved the German soul.
Instead of guiding images, art now offered only distorted images that praised the most brazen acts of vulgarity as a worldview, and equated purity of sentiment with stupidity. Jewish art penetrated much more rapidly into those circles to which Jews striving for power had direct access - first and foremost were the museum directors! They could be appointed and dismissed by parliamentarians and ministers; people who were agreeable and compliant could be brought into these leading positions, or those already in place could be made compliant through fear. The proof of the extent to which this was successful can be found in the stock of degenerate artworks that is now being discovered during the purge of art collections.
Insane, obscene works of art, neglected in form and content, were purchased for thousands, even tens of thousands (not inflationary marks, but full German currency!) from the tax money of the German people, while hunger all too often drove true artists to their deaths! Hardly any German city, hardly any German gallery is exempt from this; the only difference is that some museums purchased exclusively such paintings, while others, in beautiful "objectivity," mixed their purchases from everything that came onto the market.
What the Jewish exponents in the gears of state had to achieve in the field of art purchases from public funds was accomplished in the private art trade by the little-visible but closed and powerful underworld

ring of Jewish art dealers, who mercilessly banished German art from the art market and opened all the floodgates to the tide of vulgarity.
The third member of the alliance was the cultural Bolshevik writer, who attempted to give meaning to degenerate art in newspapers, magazines, and books, even entire book series, praising its works and hailing them as revelations of a new era; the “art criticism” of these writers contributed significantly to confusing all concepts in the field of art.

Let us try to outline the result of the Jewish attack on German art: the art spoilers have banished the clarity of representation and purity of motif from art, and they have largely removed effective art from the life of the German people as a model of the high and noble - through the Versailles Dictate, which originated from these same intellectual sources, we had become a “people without space and defense.” Through Judaism's intellectual germ warfare against German culture, we were now to become a “people without art” as well; especially in times of bitter political and material hardship, it was doubly disastrous for the German people that they could derive neither upliftment nor joy from the art of their “recognized” contemporaries.
The second goal of the art corrupters, to foist Jewish-Bolshevik art on the German people in place of art that was true to life and removed from the life of the people, thereby corrupting them spiritually, has only been partially achieved; the broad masses of the people recognized its perversity and preferred to break off all ties with contemporary art rather than recognize its degenerate products. However, it is by no means certain how long the people would have been able to maintain their sound judgment if the work of subversion by art, the press, and the state had continued - the denigration of all higher values of the German people by the Jewish-Bolshevik conspiracy became more and more a serious threat to the very existence of the German people; even a purely political movement would have had to wage a relentless struggle against this pseudo-art in order to avert its political dangers.

However, a movement such as National Socialism, which sought not a change of government but the restoration of the foundations of life for the entire people, i.e., the return of the people from degeneration to their own nature, had to ruthlessly eliminate the signs of decay in art in particular; if proof were needed of the necessity of National Socialism's claim to totality beyond the realm of politics to all areas of the people's lives, it would be found in the necessity of restoring true art to its rightful place with a strong hand.
Let us anticipate the result of National Socialist art policy: it has restored the value of art to German life, and it has finally eliminated Bolshevik art in Germany; the nationalist worldview of National Socialism has also ignited the creative forces of nationalist art and cleared the way for artists who draw their inspiration from the forces of the national soul.
A new art is emerging, one that has returned to the true foundations of artistic creation: to represent the essential and to elevate its content to universal validity. This art is once again committed to the great theme - a work of art can only give something to the people, and can only enrich the viewer inwardly, if it is not only “skillful,” but if its subject also speaks to the heart—if it is beautiful, sublime, heroic, noble. “Art is a sublime mission that demands fanaticism” - the Führer's words have found their fulfillment in art that enhances the true values of the people's lives.
Anyone who had the opportunity to experience time and again at the Great German Art Exhibition the inner sympathy with which hundreds of thousands of people, who had never before trained as “art connoisseurs”, absorbed and processed the works of art of the new Germany recognized that great works

of art do not need an interpreter to speak to the people; its language is understood by everyone who has remained receptive to the great and sublime. Understanding a work of art does not depend on learnable "art connoisseurship," but only on the openness of the heart to the higher values of the people's lives - the terrible void that had been found in the life of a "people without art" has been filled again with powerful life; art now once again fulfills its mission in the life of the entire people, giving expression to the sublime, the beautiful, the desirable, and making it visible to all as a model.
Let us look at the hundreds of works of art in the great exhibition—there is not one among them that does not give uplift or joy. Everything that has once again become a source of happiness and a shining goal for the German people, freed from the poison of decay, is expressed in these works of art - the face of the Führer—heroism, loyalty, camaraderie—the beauty of the homeland—human beauty—all of this has found masterful artistic expression.
From this spirit of true art, the very greatest will rise from the broad ranks of true artists, whose works will shape the great experiences of our time into timeless validity and make the worldview of National Socialist Germany visible even in the most distant of times.

However, the turning point in this tremendous artistic development will always remain the proclamation in which the Führer himself showed German artists the new paths: the Führer's speech at the opening of the House of German Art and the first Great German Art Exhibition. We reproduce the text of this speech on German art here in its entirety; only a few sentences referring to the political situation and the history of the construction of the House of German Art have been omitted.

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The Führer speaks:

"The collapse and general decline of Germany was, as we know, not only economic or political, but to an even greater extent, cultural; moreover, this process cannot be explained solely by the fact that the war was lost - such catastrophes have very often afflicted peoples and states, and it is precisely these catastrophes that have often been the impetus for their purification, and thus their inner elevation. However, the flood of mud and filth that spewed onto the surface of our lives in 1918 was not caused by the loss of the war, but only released by it; a body that was already thoroughly corrupt only experienced the full extent of its internal decay through defeat. Now, after the collapse of the former social, state, and cultural forms that still appeared to be in order, the vulgarity that had long been present beneath the surface began to triumph in all areas of our lives.
Admittedly, economic decline was naturally most noticeable, because it was the only thing that could be most urgently brought to the attention of the masses; in contrast, the political collapse was either flatly denied or at least not acknowledged by many Germans, while the cultural collapse was neither seen nor understood by the overwhelming majority of our people."

After a general reckoning with the forces of disintegration that were at work against the German people, the Führer then turns to their disastrous impact on the field of culture:

"In contrast, the confusion of views about the nature of culture in general, German cultural life and cultural decline in particular, achieved through slogans and phrases, was much more successful and, above all, much more lasting.

First of all,

1. the circle of those who consciously concern themselves with cultural matters is, of course, not nearly as large as the number of those who have to deal with economic tasks;
2. In this field, more than in any other, Jewry had seized control of the means and institutions that shape public opinion, thus ultimately governing it; Judaism, particularly by exploiting its position in the press, has used so-called art criticism not only to gradually confuse natural perceptions of the nature and tasks of art and its purpose, but also to destroy general healthy sensibilities in this area altogether.

Normal common sense and instinct were replaced by certain slogans which, thanks to their constant repetition, slowly made a large part of the people who dealt with art or judged artistic tasks either uncertain or at least so intimidated that they no longer dared to seriously and openly fight against the constant stream of such phrases. Starting with general assertions, such as that art is international, and extending to analyses of artistic creation, using certain expressions that are essentially meaningless, the ongoing attempt to confuse common sense and instinct continues; by presenting art as nothing more than an international communal experience, thereby killing any understanding of its connection to the people, it was linked all the more to time, i.e., there was no longer any art of the peoples or, better, of the races, but only an art of the times - according to this theory, it was not the Greeks who shaped Greek art, but a certain period of time that gave rise to it as its expression.
The same applies, of course, to Roman art, which also coincided only by chance with the rise of the Roman Empire. Similarly, the later art epochs of humanity were not created by Arabs, Germans, Italians, French, etc., but were likewise only phenomena of their time; that is why there is no German, French, Japanese, or Chinese art today, but simply "modern" art. According to this theory, art as such is not only completely detached from ethnic origins, but is the expression of a particular era, which is today characterized by the word "modern", and will therefore naturally be out of fashion tomorrow because it will be outdated.
Such a theory, however, ultimately equates art and artistic activity with the craft of our modern tailors and fashion studios, according to the principle of 'something different every year'. First Impressionism, then Futurism, Cubism, perhaps even Dadaism, etc - it is clear that even for the craziest creations, one will find a thousand expressions to describe them—and indeed, one has found them. If it weren't so sad, it might almost be funny to note how many buzzwords and phrases the so-called 'art connoisseurs' have used in recent years to advertise and interpret their lamentable products, yet these buzzwords and general nonsense gradually gave rise not only to a feeling of general uncertainty in the assessment of artistic achievements or endeavors, but also helped to foster the cowardice and fear that prevented even otherwise sensible people from to take a stand against this cultural Bolshevism or to oppose the vile propagandists of these cultureless follies.
I have already mentioned that the press placed itself at the service of propaganda for this poisoning of our healthy cultural and artistic sensibilities; the decisive factor was that it managed to gradually corrupt the judgment of its readers to such an extent that, partly out of uncertainty but also partly out of cowardice, they simply no longer dared to oppose this kind of cultural corrupters - only then could the enterprising

Jewish art dealers succeed in offering the greatest trash overnight as the creations of a new and thus 'modern art', and above all in valuing it, while, conversely, highly esteemed works were summarily dismissed and their masters simply hunted down as unfashionable. In this word 'modern' lies, by its very nature, the destruction of all those who do not want to go along with this nonsense; just as, unfortunately, clothes today are not judged by their beauty, but only by their modernity and thus not by their actual aesthetic value, so too are old masters simply discarded because it is no longer fashionable to wear them or buy them. Of course, the truly great artist will oppose such a view - but how many true and great artists have there ever been in the world at any one time? The truly great geniuses who have been handed down to us from the past were, in their time, only a select few among countless others; however, these few would always have protested against the terms 'modern' or 'not modern' out of a sense of their own worth – just as they do today.

True art is and always will be eternal in its achievements, i.e., not subject to the law of seasonal evaluation of the achievements of a tailor's workshop; it deserves appreciation as an immortal revelation arising from the deepest essence of a people.

It is, of course, understandable and comprehensible that, in contrast to these giants, who are to be regarded as the real creators and bearers of a higher human culture, lesser minds may breathe a sigh of relief when they are freed from the oppressive eternity of these titans, and their works are at least given the momentary significance that is accorded by the present. Those whose achievements are not destined for eternity do not like to talk about eternity; on the contrary, they wish to obscure as much as possible these giants of the present world who reach from the past into the future, so that they themselves, even if only as a faint flame, may be discovered by their searching contemporaries.

This slight art smear, however, is really only a temporary experience at best - not there yesterday, modern today, and forgotten the day after tomorrow! And it was precisely these smallest art producers who were delighted by the Jewish discovery of the temporality of art, for if they had no chance of surviving as eternal phenomena due to a lack of any calling, then at least they could survive as a present experience - what could be more natural than for this very type of small contemporary art manufacturer to help most eagerly to

1. eliminate the belief in the national bond and thus in the temporal immortality of a work of art, in order to

2. spare their own works of art from comparison with the achievements of the past and be able to impose them as having a raison d'être, at least in the present.

The November period then did the rest, in the spirit of intended decomposition, by appointing these smallest of artistic dragonflies to academies and galleries in order to ensure that the next generation would remain of a similar, i.e., equally small, caliber. As small as these spirits themselves are, their aversion is great, not only to the works of the greats of the past, but also to any format of the future; that is why these artistic dwarfs, who claim the greatest tolerance for themselves, are extremely intolerant in their assessment of the work of others, not only those from the past, but also contemporary artists - just as in politics, there was a conspiracy of the inadequate and inferior against the better past, the feared better present, or even just the anticipated better future.

As little as these art abusers have to show in terms of positive skills, they have a well-rehearsed lexicon of buzzwords and phrases - yes, they know their stuff; no work of art goes without a precisely printed

interpretation of an otherwise incomprehensible meaning. In the process, these pitiful art pedants repeatedly benefited from the cowardice of our so-called propertied bourgeoisie, and no less from the insecurity of those who, having become rich quickly and painlessly, are far too uneducated to be able to judge works of art at all, and who, for that very reason, suffer most from the fear of making a mistake in this area and thus suddenly being exposed in their ignorance; therefore, there was nothing better for this type of art producer and art distributor than to play into each other's hands and label all those who saw through this game or otherwise did not want to participate as 'uneducated philistines' from the outset. The surest way to kill any defensive feelings that might still be slumbering in the upstart's instincts was, first, to emphasize from the outset that the work of art in question was difficult to understand and, second, that its price would therefore be very high. For understandable reasons, none of these newly rich art connoisseurs wants to be proven incapable of understanding art or lacking the money to acquire such a thing; indeed, one could almost say that for this type of buyer, the high price demanded was very often seen as the best proof of the quality of the goods, and if the promotion of such nonsense was accompanied by incomprehensible phrases, then it was all the easier to pay the asking price, as one could still quietly hope that what one did not understand oneself would certainly not be understood by one's neighbor - in the end, the buyer at least has the satisfaction of having a clear advantage over his dear economic competitor in terms of modern art appreciation; after all, one could not be suspected of not understanding such a thing.

On the contrary: because the thing itself is incomprehensible, how remarkable is the personality that, through such an attitude, proves that, thank God, it still belongs to those who are capable of coping intellectually with even the most difficult problems! Yes, our Jews knew their bourgeois counterparts only too well, and the art interpreters marching with them also recognized only too quickly what was going on!

I would therefore like to make the following statement here today: until the National Socialists came to power, there was so-called 'modern' art in Germany, which, as the word itself implies, meant a different kind of thing almost every year. National Socialist Germany, however, wants 'German art' again, and this art, like all creative values of a people, should be and will be eternal; if it lacks such eternal value for our people, then it has no higher value today.

When the foundation stone for this building was laid, the intention was to begin construction of a temple dedicated not for so-called modern art, but for the true and eternal German art of the German people, and not for some international art of the years 1937, 40, 50, or 60 - art itself is not rooted in time, but only in peoples; therefore, the artist should not so much erect a monument to a time, but to his people. Time is something changeable: the years come and go. Anything that would live solely out of a particular time would have to be transitory with it; however, this transience would not only affect what has been created before us, but also what is being created today or will only take shape in the future. We National Socialists, however, know only one transience, and that is the transience of the people themselves. We are aware of its causes - as long as a people exists, it is the calming influence in the flight of appearances. It is that which is and that which remains, and art, as this being, this expression of essence, is also an eternal monument, itself being and remaining; there is no standard of yesterday and today, of modern and unfashionable, but only a standard of 'worthless' or 'valuable', and thus of 'eternal' or 'transient' - this eternity is embodied in the life of peoples as long as they themselves are eternal, i.e., exist.

Therefore, when I speak of German art—for which this house was built—I want to see the standard in the German people, in their essence and life, their feelings, their sensibilities, and their development in their

evolution - the measure of our cultural life, and thus of our artistic creations, therefore lies in the measure of their existence.

From the history of our people's development, we know that it is composed of a number of more or less different races, which, over the course of millennia, thanks to the formative influence of a certain superior racial core, resulted in the mixture that we see before us today in our people.
This force, which once shaped our people and continues to do so today, lies in the same Aryan humanity that we recognize not only as the bearer of our own ancient cultures, but also of those that lie before us; this type of composition of our ethnicity determines the diversity of our own cultural development, as well as the resulting natural kinship with the peoples and cultures of similar racial cores in the other European family of nations.
Nevertheless, we who see in the German people the gradually emerging end result of this historical development want an art that increasingly takes into account the unification of this racial structure, and thus takes on a uniformly cohesive character.
The question has often been asked what 'being German' actually means - of all the definitions that have been proposed over the centuries and by many men, the one that seems to me to be the most worthy is the one that does not attempt to provide an explanation in the first place, but rather to establish a law. The most beautiful law that I can imagine for my people in this world as their life's task was once expressed by a great German: 'To be German means to be clear' - in essence, that would mean that being German means being logical and, above all, being true.
A wonderful law, which, however, also obliges each individual to serve it and thus fulfill it - from this law, we then also find a universally valid standard for the correct nature of our art, because it corresponds to the law of life of our people.

The deep inner longing for such true German art, which bears within itself the features of this law of clarity, has always lived in our people; it has inspired our great painters, our sculptors, the designers of our architecture, our thinkers and poets, and above all our musicians. When, on that unfortunate day of June 6th, 1931, the old Glass Palace went up in flames, an immortal treasure of such true German art was burned within it - they were called the Romantics, and they were the most beautiful representatives of that German search for the real and true nature of our people and for a sincere and decent expression of this inner law of life - it was not only the chosen subjects of their depictions that were decisive for their characterization of the German essence, but just as much the clear and simple manner in which these feelings were rendered; it is therefore no coincidence that these masters were closest to the most German, and therefore most natural, part of our people.
These masters were and are immortal, even today, when many of their works no longer exist in their original form, but are preserved at most in copies or reproductions - how far removed were the work and efforts of these men from the pitiful market activities of many of our so-called modern 'artists,' i.e., their unnatural scribblings and daubs, which could only be bred, promoted, or approved by literary activity that was as characterless as it was unscrupulous, but which had always remained completely alien to the German people in their healthy instincts, and indeed had appeared to them as an abomination.
Our German Romantics of yesteryear did not think in the least about being or wanting to be old or even modern; they felt and perceived themselves as Germans, and naturally expected their works to be evaluated in accordance with the lifespan of the German people - how tragic, then, that it was precisely their works that had to be burned, while the products of our modern art manufacturers, which are in any

case presented as being in keeping with the times, have unfortunately remained with us for too long. But now we want to preserve them ourselves as documents of the deepest decline of our people and their culture: the exhibition of that period of decline, which we are also opening to our German compatriots these days and recommend they visit, is intended to serve this purpose - it will be a salutary lesson for many.

During the long years of planning, and thus of the spiritual erection and shaping of a new Reich, I often occupied myself with the tasks that the rebirth of the nation would impose on us, especially in the area of its cultural purification, for Germany was to be reborn not only politically or economically, but first and foremost culturally - yes, I was and am still convinced that the latter will be even more important for the future than the former two. I have always fought against and rejected the opinions of our small minds of the November period, who dismissed every great cultural plan, indeed every great construction project, simply on the grounds that, according to their explanation, a politically and economically ruined people should not burden themselves with such projects at all; on the contrary, especially after our collapse, I was convinced that peoples who have stumbled and are now being trampled on by their whole world have an even greater obligation to emphasize and demonstrate their own value to their oppressors.

There is no document more proud of a people's supreme right to life than its immortal cultural achievements; I was therefore always determined—once fate gave us the power—not to discuss these things with anyone, but to make decisions here as well.

Not everyone is capable of understanding such great tasks; it is pointless to negotiate with small-minded people about problems that they simply do not understand because they are far beyond their horizon; it would be even more wrong to be swayed by those who, as fundamental enemies of national rebirth, recognize the importance of cultural uplift very clearly, and therefore try all the more to disrupt and hinder it by any means possible."

The Führer then talks about the history of the construction of the House of German Art, continuing with:

"Thus, a building has been created here that is worthy enough to give the highest achievements of art an opportunity to show themselves to the German people; the construction of this building should also represent a turning point and put an end to the chaotic building work that lay behind us - it is the first new building that should take its place among the immortal achievements of our German artistic and historical life.

But you will also understand that it is not enough to give German visual art this building, which is so dignified, clear, and truthful that we can rightly call it a House of German Art; rather, the exhibition itself must now also mark a turning point away from the artistic, sculptural, and painterly decline we have experienced.

If I now presume to pass judgment here, to express my views and to act in accordance with these insights, then I claim the right to do so not only on the basis of my attitude toward German art in general, but above all on the basis of my own contribution to the restoration of German art - this present state, which I and my comrades-in-arms have fought for and established in a long and difficult struggle against a world of adversaries, has given German art alone the great prerequisites for a new and strong flowering.

It was not Bolshevik art collectors or their literary satellites who laid the foundations for the existence of a new art, or even ensured the continued existence of art in Germany, but we, who brought this state into being and have since provided German art with the enormous resources it needs for its existence and its creative work - above all, it was we because we have assigned new and great tasks to art itself.

If I had achieved nothing more in my life than to have initiated this building, I would still have done more for German art than all the ridiculous scribblers of our former Jewish newspapers or the petty art critics who, anticipating their own transience, had nothing to recommend them but the modernity of their creations.

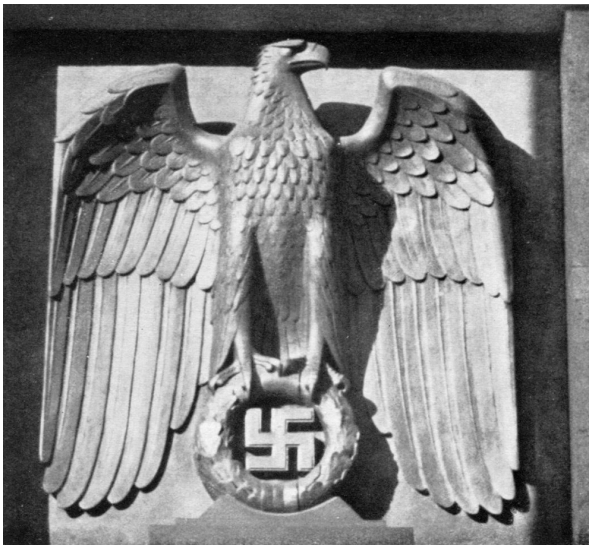
Quite apart from this one work, the new German Reich will bring about an unprecedented flowering of German art, for never before have more formidable tasks been set for it than is the case in this Reich today and will be in the future. Never before has the allocation of the necessary resources been more generous than in National Socialist Germany - when I speak to you today, I also speak as the representative of this Reich, and just as I believe in the eternity of this Reich, which is to be nothing less than a living organism of our people, so I can only believe in and work toward eternal German art. The art of this new Reich will not be measured by standards of old or modern - as German art, it will have to secure its immortality in our history."

About our Images

The images in this book represent a small selection of works from the major German Art Exhibition at the House of German Art and caricatures from the “Degenerate Art” exhibition. We have endeavored to juxtapose the pictures in such a way that the viewer can see how the art of National Socialist Germany and the degenerate art of the liberal era responded to the same experiences - while the degenerate works of the cultural Bolsheviks often cannot be understood even with an explanation, the German works of art require no description at all; they give the people a direct experience of genuine art.

The Desecration of the National Emblem

The distortion of the German concept of the state by the November Republic was also reflected in a degenerate display of the national emblem; “Reichskunstwart” Dr. Redslob, the highest cultural official of that regime, chose this bird, which is supposed to represent an eagle, as the emblem of the German Reich. Incidentally, this image is the only one from the entire field of degenerate art that has achieved a certain degree of fame, under the name “Pleitegeier” (the bankruptcy vulture).



The Emblem of the Third Reich

The imperial eagle above the entrance to the House of German Art.

Left: Otto Dix, “Kriegskrüppel” (War Cripples), formerly located in the Dresden City Museum

Right: Ernst Ludwig Kirchner, “Abschied 1914” (Farewell 1914)

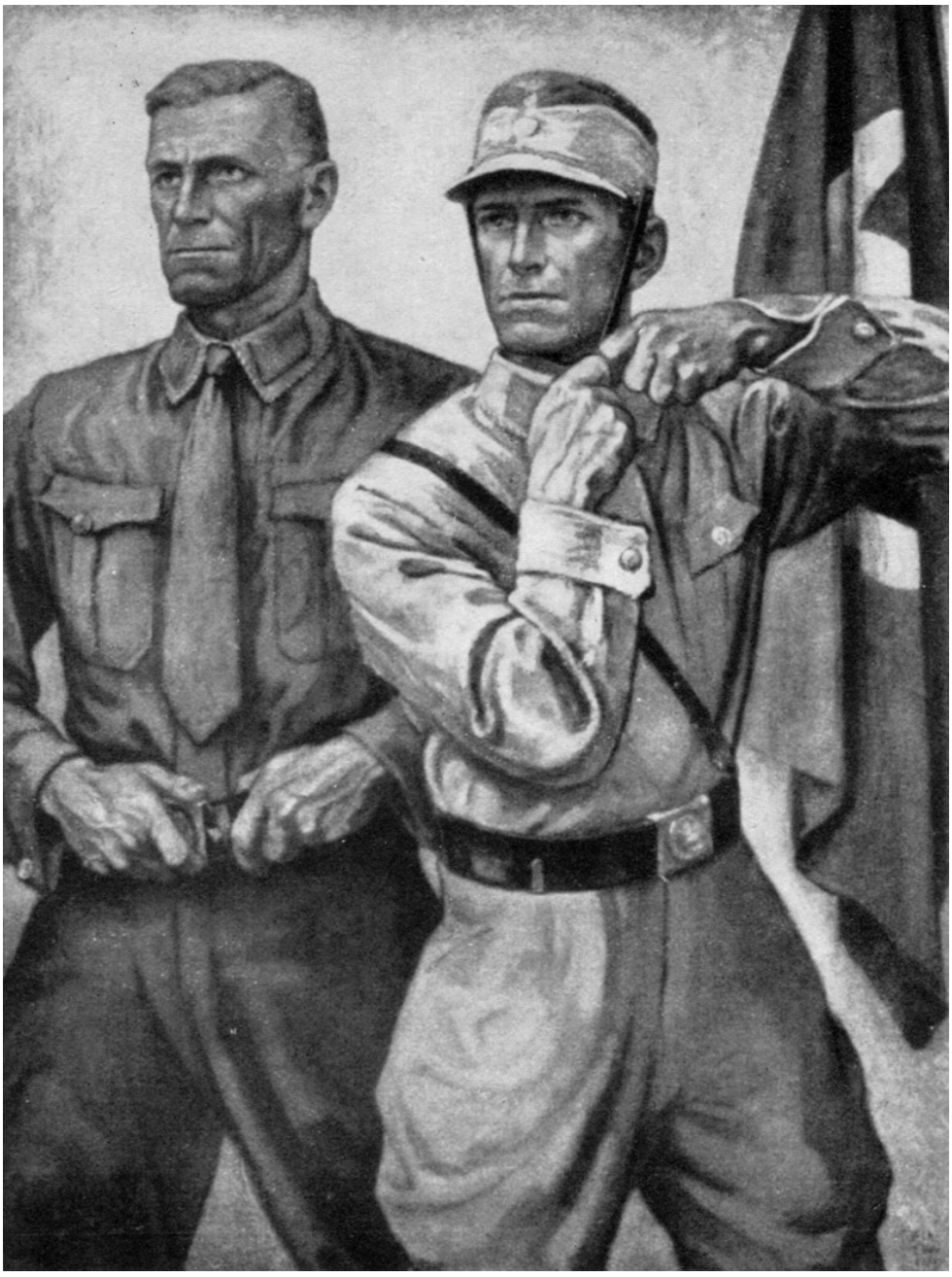
Mocking Heroism

Jewish art left no stone unturned in its efforts to eradicate the German people's commitment to a heroic outlook on life; not even the victims of war were spared the slander of these subhumans.

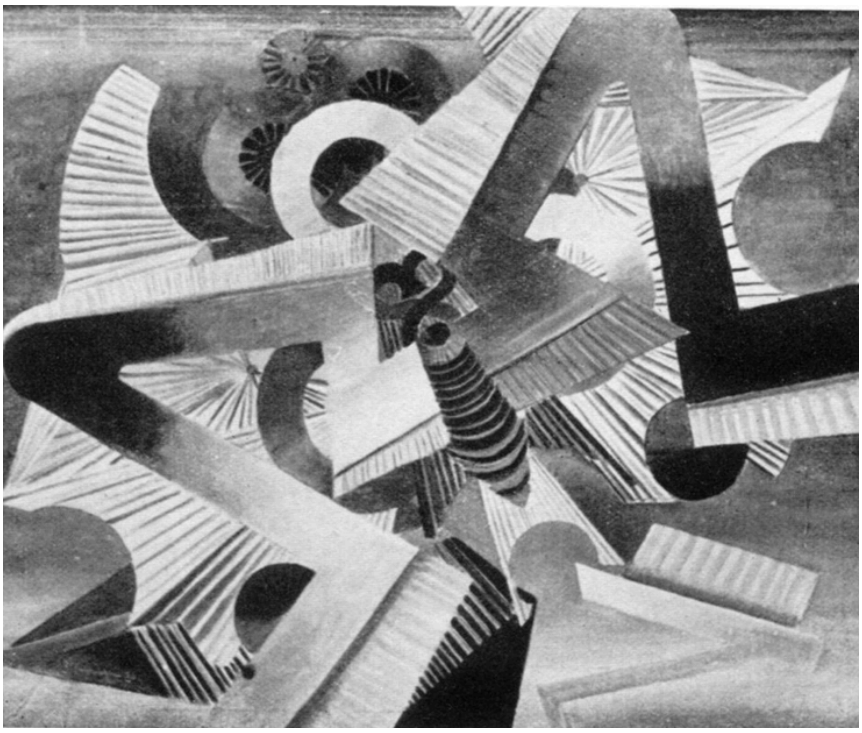
Elk Eber, “Die letzte Handgranate” (The Last Hand Grenade)

The depiction of heroic life remains the eternal goal of German art.

George Groß, one of the most pathetic Bolshevik scribblers, outdoes himself in his many “works” mocking front-line soldiers; he published the above picture in an “art portfolio” about the “Murder in Ackerstraße.” A Jewish art critic praised this Groß as having “an aristocratic nature,” and galleries willingly bought his criminal works.



Elk Eber, “Appell am 23. Februar 1933” (The Appeal on February 23rd, 1933)

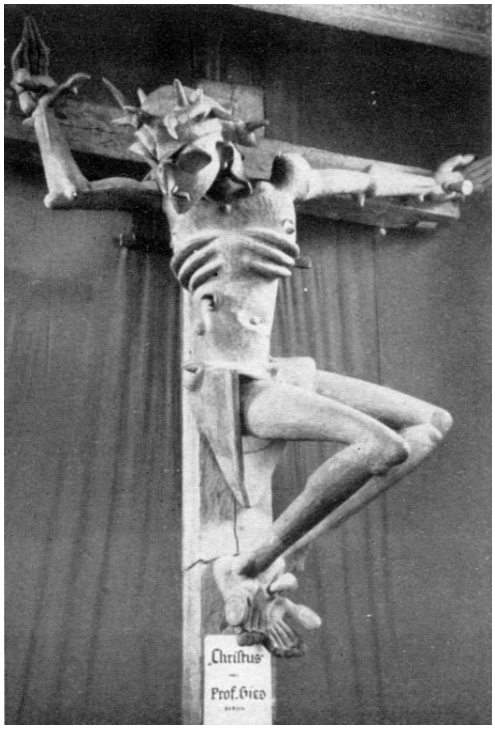


A confused, senseless jumble, indecipherable to any imagination, is described by the “artist” Johannes Molzahn as the "Gott der Flieger" (God of Pilots). Anyone who did not consider this spawn of mental disorder to be art had to be enlightened by the director of the State Art Collection in Dresden, Dr. P.F. Schmidt:

“Molzahn's art, as young as it is, is an integral part of what we hopefully call the culture of the future.”

This was previously held at the Folkwang Museum in Essen.

Ferdinand Spiegel, “Der Flieger” (The Pilot)

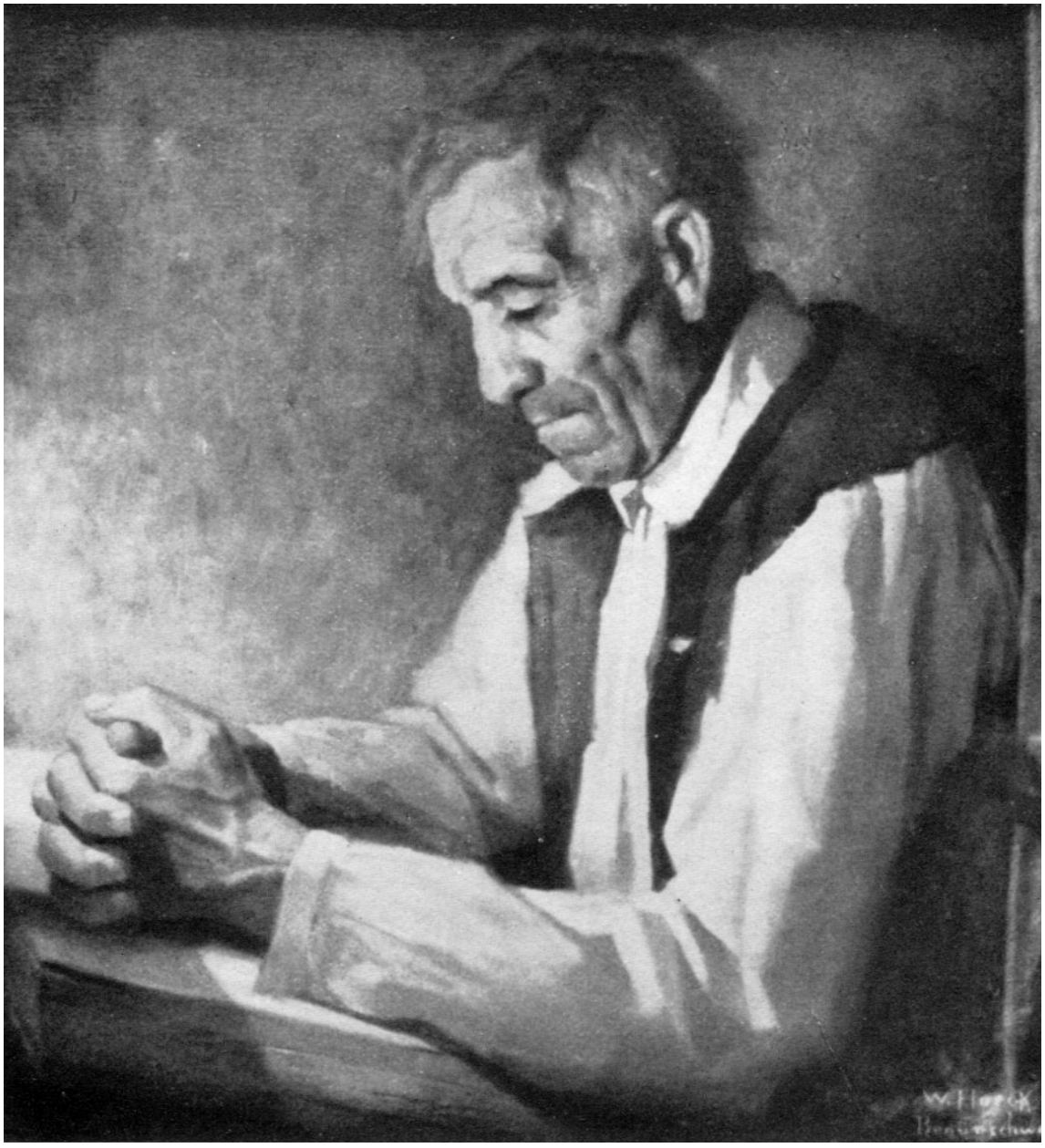


Blasphemy

The Bolsheviks degraded religion, partly through open mockery of the religious experience itself and partly through degenerate depictions of religious motifs. They often found helpers in priests who had forgotten their duties - this crucifix, for example, which depicts Christ as a repulsive half-human, hung as a war memorial in Lübeck Cathedral. The former director of the Lübeck Museum, Carl Georg Heise, writes about it in the magazine “Genius”:

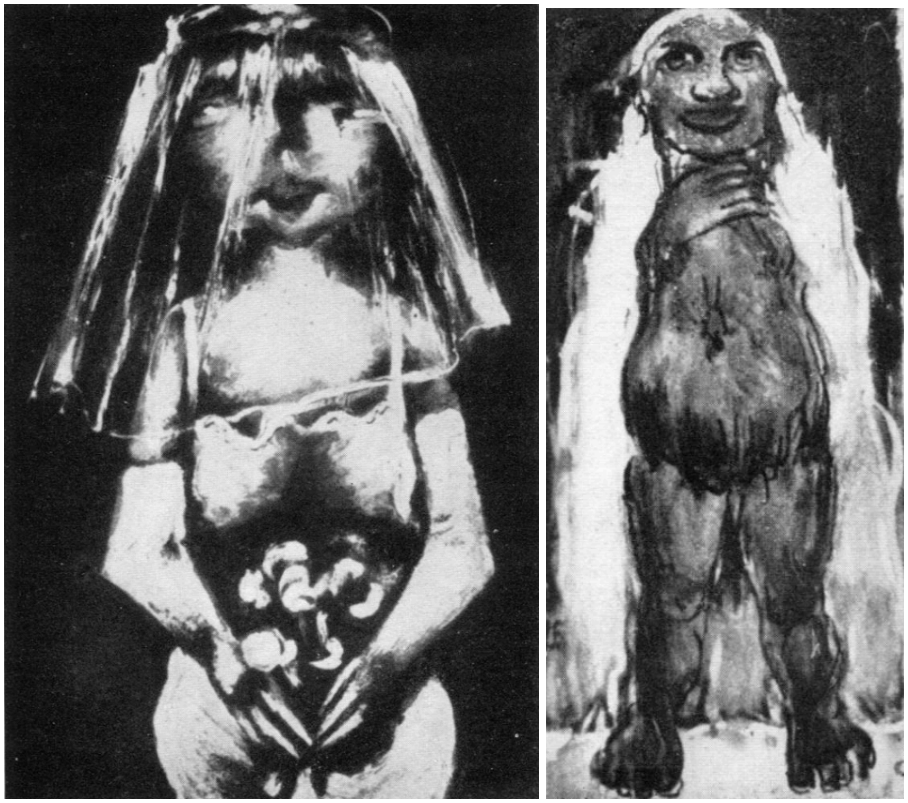
"The striking simplification of all motifs is never a stammering primitivism, but deliberately aimed at educating aesthetic stimuli; its spiritual values are so profound and distinctive that they alone make the work one of the most valuable documents of contemporary religious experience."

The other image of Christ is used by the art Bolshevik Schmidt-Rottluff to glorify the revolt of 1918. It would have been a rewarding task for the churches to take up arms against such blasphemies and at least keep them out of the churches, but they mostly failed to do so - only National Socialism was a match for them.



Walther Hoeck, “Betender Bauer”, (The Praying Farmer)

Awe for the religious experience is a matter of course in German art.



Left: Werner Scholz, “Die Braut” (The Bride)
Right: Christian Rohlfs, “Frauenbildnis”, (Portrait of a Woman)

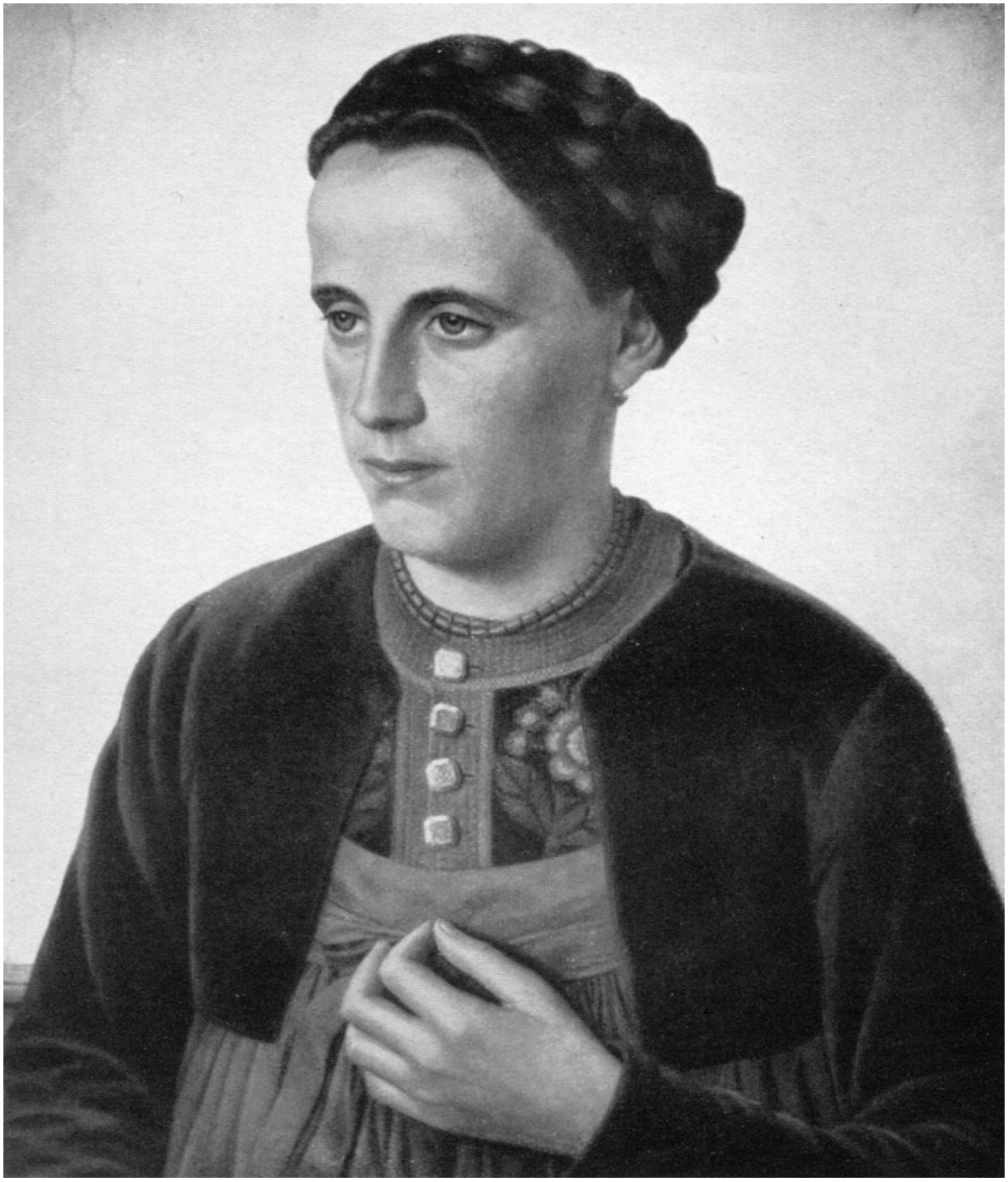
The Desecration of Women

The social status of women has always been a clear indicator of a people's cultural level. Degenerate art no longer recognized the dignity of women and mothers; it sullied the honor of women with repulsive, ugly depictions while glorifying prostitutes - in doing so, it was part of the Bolshevik's major attack on the family and the health of the people.

The Reich Art Curator Redslob writes about the artist Rohlfs:

“Rohlfs' paintings are not peacefully dabbed with a brush - they are created with the wrist; they want to be not only seen, but felt with every muscle.”

We must quote Redslob again and again because his words express that the destruction of art was also promoted by the highest Reich authority concerned with art.



Hermann Tiebert: “Walsertalerin” (Woman from the Walsertal Valley)

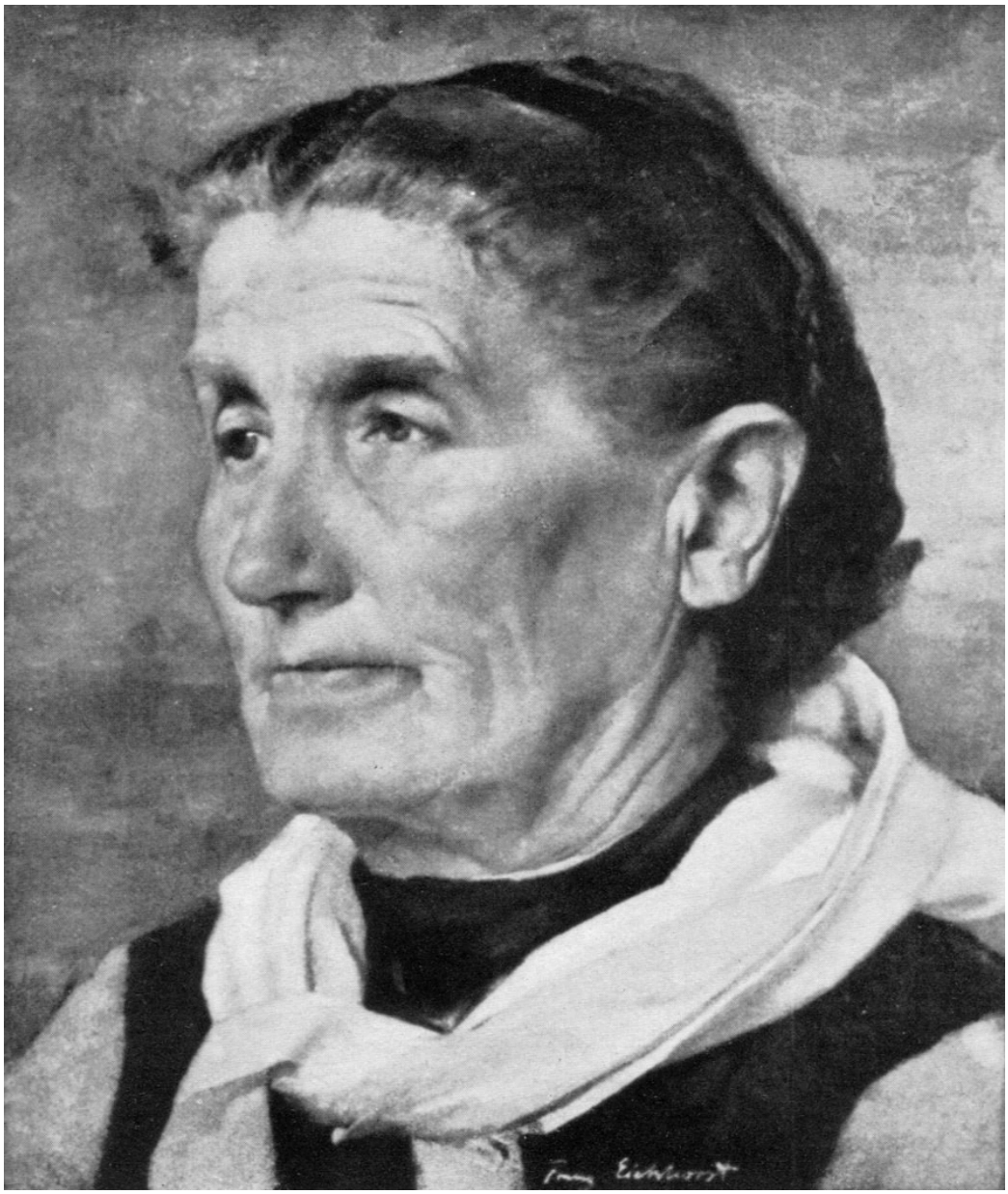
The dignity of women and reverence for mothers find expression in the noble and beautiful portraits of women by German artists.

Schmidt-Rottluff, whom the Jewish literary clique called a “pioneer of modern art,” “created” portraits of women of this kind—and dozens of like-minded art collectors followed suit. The once influential art critic Grohmann declared that his works were the “ethos of a creative act.”

Adolf Ziegler, "Studienkopf Hertha", (Hertha, the Student Head)

Otto Dix's “feminine ideal” - anyone who wanted to judge the German people of that time based on the works of the “modern” artists of the Weimar Republic, in the same way that we judge the ancient Greek ideal of beauty based on the sculptures of the Hellenic masters, would have to conclude that the German people of those years consisted of hereditary idiots and cripples.

Formerly held at the National Gallery in Berlin



Franz Eichhorst, “Bauernfrau” (Farmer's Wife)

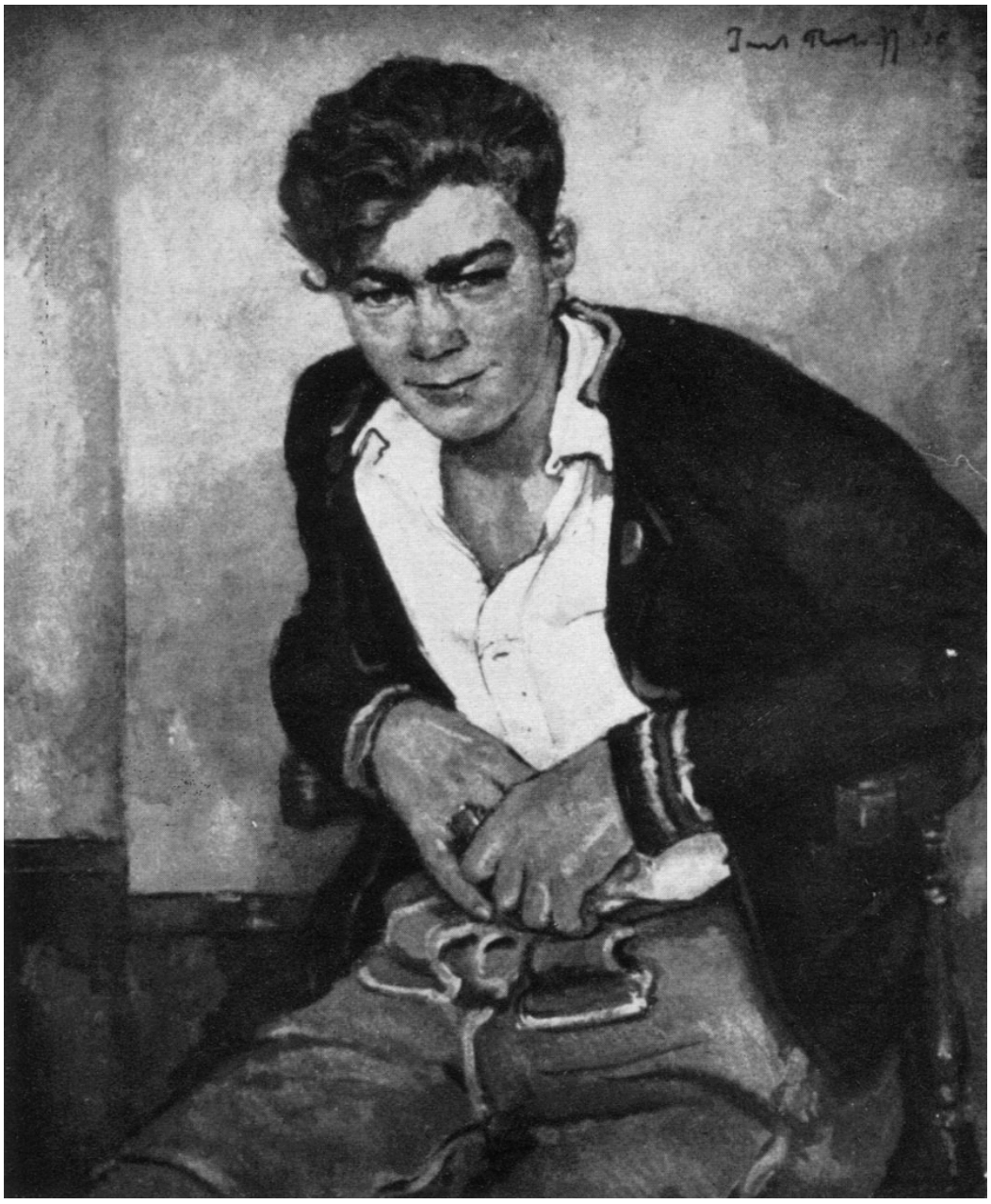
Ernst Ludwig Kirchner, “Portrait”

Portraits of “men” from the Weimar era, which were highly praised by the Jewish conspiracy against German art, had one thing in common: they eradicated all racial characteristics that could have boosted the self-confidence of Aryan men - an entire people were mocked in distorted images of the male face.

The Reich Art Curator Redslob wrote about Kirchner:

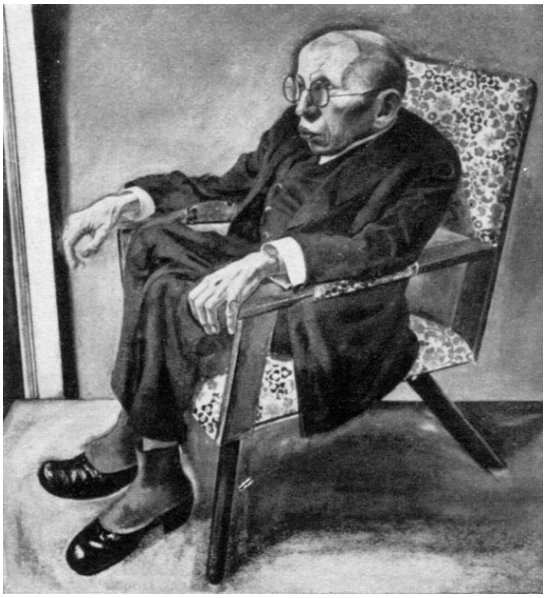
“We are thus standing before the master, who is the first German to rival Dürer in terms of intensity.”

How cleverly the writer tries here, by referring to Dürer, to instill in the people the feeling that Kirchner's art is also German art!



Paul Rotloff, “Portrait of P. Defregger”

A portrait of our time.



The Bolshevik artist Ludwig Meidner calls this painting on the left “Self-Portrait” - we have nothing to add to that. However, this is also how we imagine the painters of degenerate art.
This self-portrait could only be explained by the words Meidner wrote in “Kunstblatt”:

“With a little sycophancy and a fine education, even fascist rule can be tolerated quite well - I ask you here, who among you is determined to spend your whole life with character, integrity, manly pride, and loyalty to your convictions?”

George Groß, on the right, portrays the art critic M.H. Neiße - so this must be how the “art critics” of the past era wanted to be seen!
Max Hermann Neiße wrote about art:

“Isn't art just a rather musty fruit from the balcony tree of bourgeois romantic idealism?”

Hans Jakob Mann, “Abbot Albanus Schachleitner”

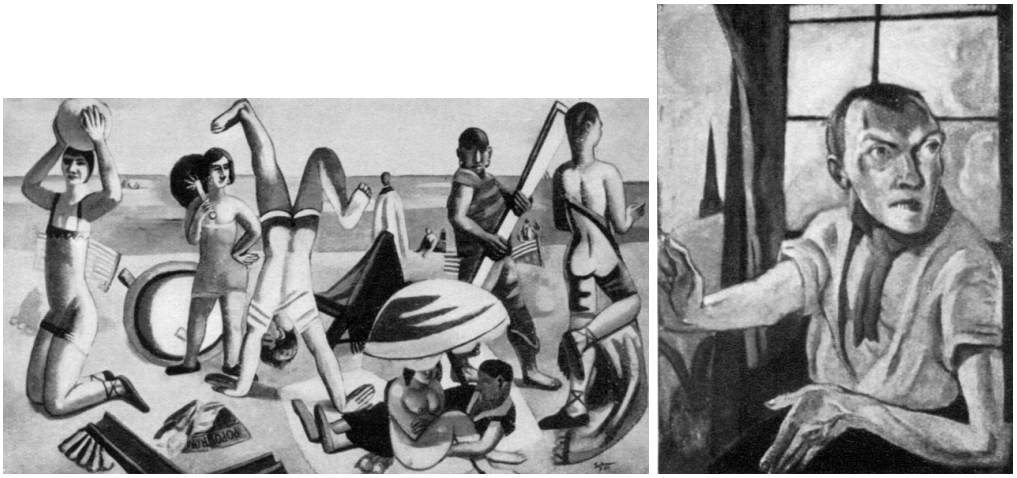
Oskar Kokoschka, “Die Freunde” (The Friends)

The Breakdown of Family and Community

is one of the main goals of Bolshevik art - repulsive family images that emphasize only ugly character traits, neglected in their form of representation, are popular works of art deconstruction. Instead of a healthy community experience, class struggle was glorified.

Thomas Baumgartner, “Beim alten Meister” (With the Old Master)

German art depicts family and community as the cornerstones of German social order, while also imbuing everyday life with the sanctity of art.



Left: Max Beckmann, “Der Strand”, (The Beach)
Right: Beckmann's self-portrait

“Apart from Nolde, only Beckmann and Kokoschka dare to depict the divine in physical form,” writes P. Westheim - yet there is hardly a single painting by the Bolshevik artist Beckmann that is not a vulgar dirty joke.

Adolf Wissel, “Jungbäuerinnen” (Young Female Farmers)

Ernst Ludwig Kirchner, “Bauernmahlzeit” (Peasant Meal)

The Desecration of the Farmer

The fiercest opponent of Bolshevism is always the farmer; that is why degenerate art defamed him as stupid, uncultured, and crude. Through thousands of its creations, it led to that fateful disregard for farm work that has so greatly promoted the urbanization of Germany.

This painting was formerly held at the Kunsthalle in Hamburg; it was purchased for 3,300 Reichsmarks using the German taxpayers' money.

Thomas Baumgartner, “Bauern beim Essen” (Farmers Eating)

The Honor of Farm Work

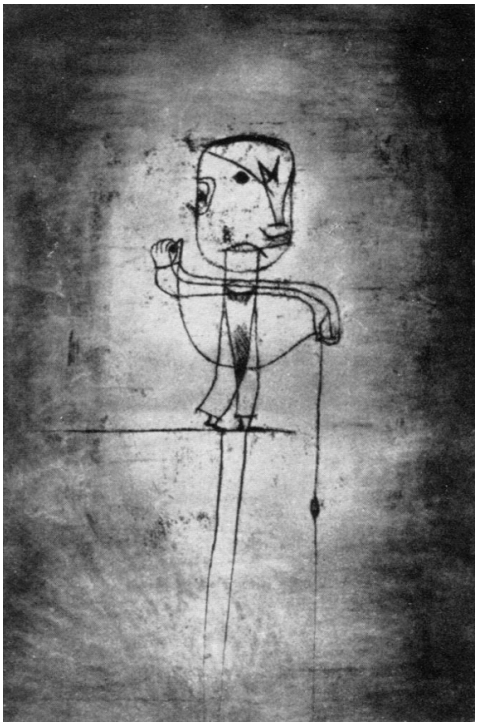
is a fundamental principle of the state in National Socialist Germany; German artists once again see the depiction of down-to-earth rural life as an important task.

Schmidt-Rottluff, “Die Tenne” (The Threshing Floor)

Almost all major galleries were contaminated with the works of this art collector.

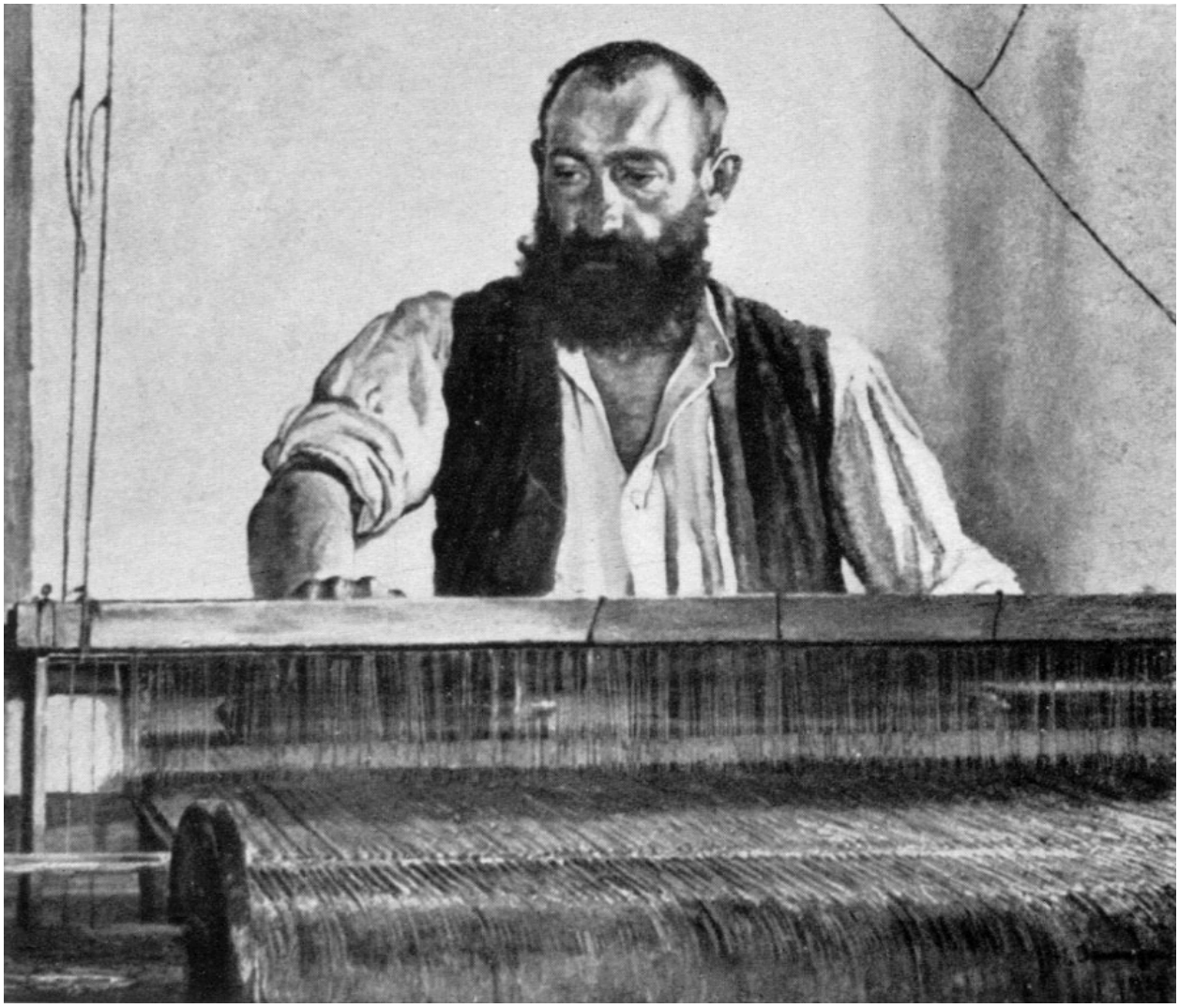
This piece was formerly shown at the Stuttgart Art Exhibition; it was purchased in 1922 for 180,000 Papiermarks.

Josef Damberger, “Im Kartoffelacker” (In the Potato Field)



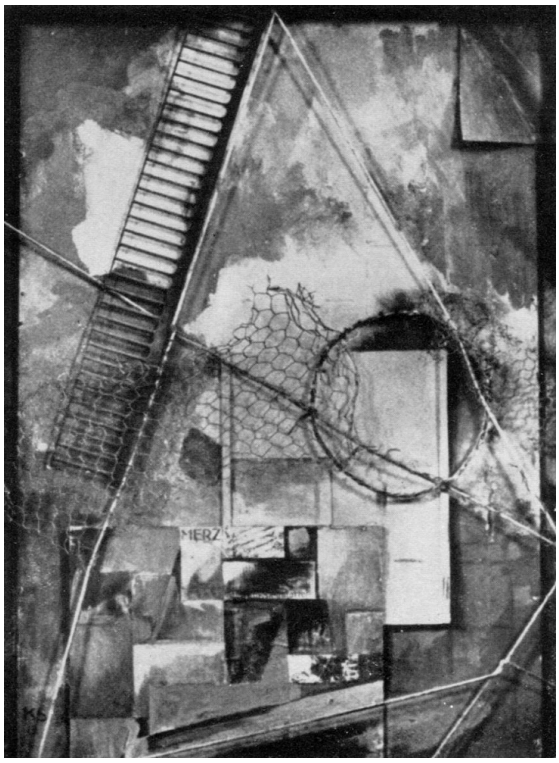
Distorted Images of Working Peoples

Degenerate art produced images of German workers that must have been an affront to the sensibilities of every working person - this picture above shows a typical example of this idiotic art, a fisherman by Paul Klee. Today, it seems inconceivable to us that German museums were able to purchase dozens of paintings by Klee with German taxpayers' money!



Thomas Baumgartner, “Tegernseer Weber am Webstuhl” (A Tegernsee Weaver at the Loom)

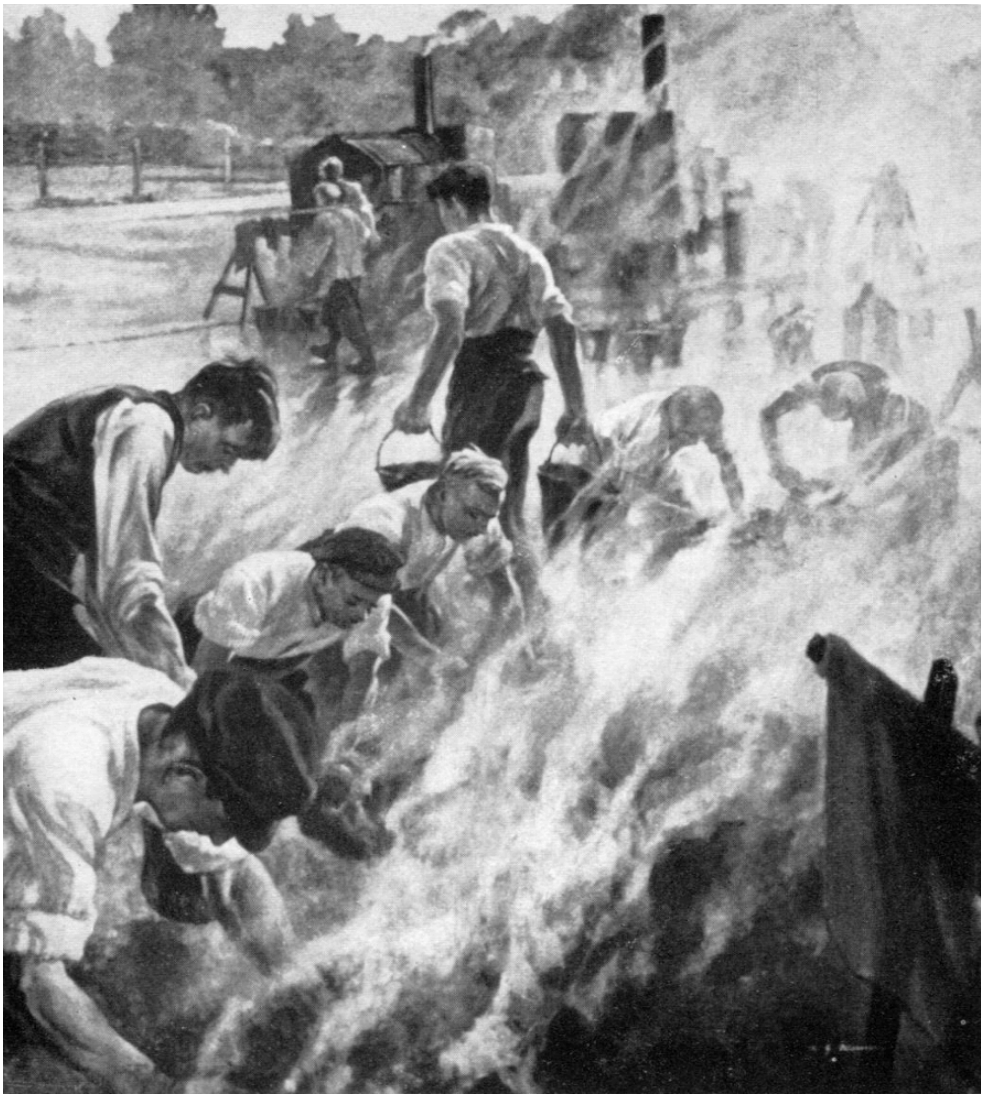
A true image of the German worker.



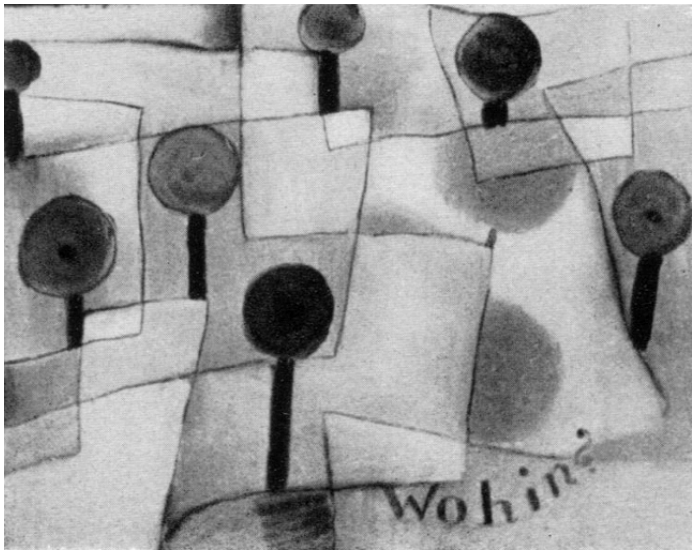
Kurt Schwitters, “Merzbild” (Merz Picture)

Purchased by the Dresden Gallery for 14,000 marks from German taxpayers' funds - what this confused jumble of splashes of color, glued-on wires, and scraps of paper is actually supposed to represent is completely incomprehensible, yet H.v. Wedderkop, writing in the magazine “Cicerone,” interprets these games of a mentally ill person as pictures of the worker! He writes:

“Kurt Schwitters' worker pictures produce completely new color combinations, which are achieved through the objects themselves.”



Rudolf G. Werner, “Asphaltarbeiter” (Asphalt Worker)



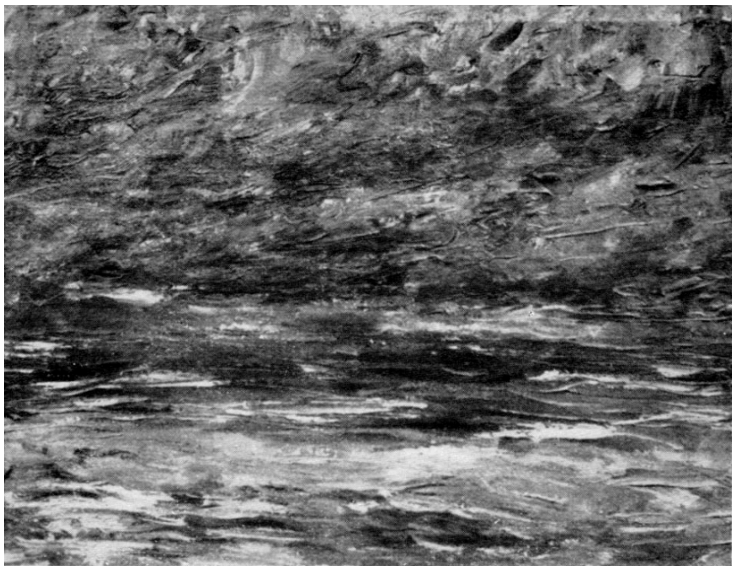
Paul Klee: “Bäume” (Trees)

The Defiled Landscape

Throughout history, praising one's homeland has been one of the most beautiful tasks of the creative artist - but what did the German landscape mean to the Jewish desert people and their perverse followers? Thus, the landscape painting also became a vile caricature.
This is not the collage of a very untalented child, but - well, as you can see.

Heinrich von Richthofen, “Abendlandschaft” (Evening Landscape)

Capturing the beauty of their homeland has once again become a shining goal for German artists.



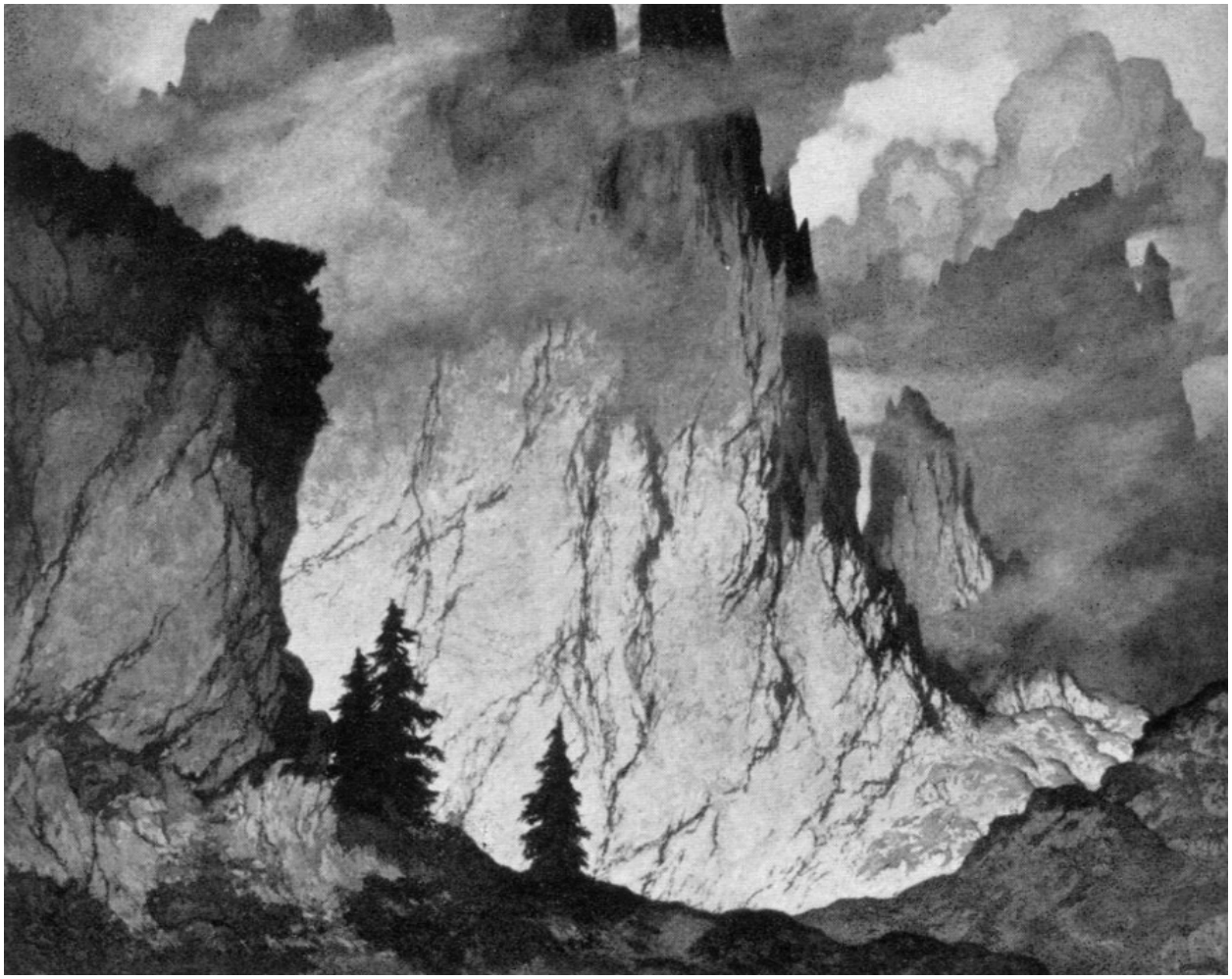
Emil Nolde, “Herbstmeer” (Autumn Sea)

Even the unfamiliarity of the inland dweller with the sea does not excuse the fact that the painting was hanging in the State Collection in Munich.

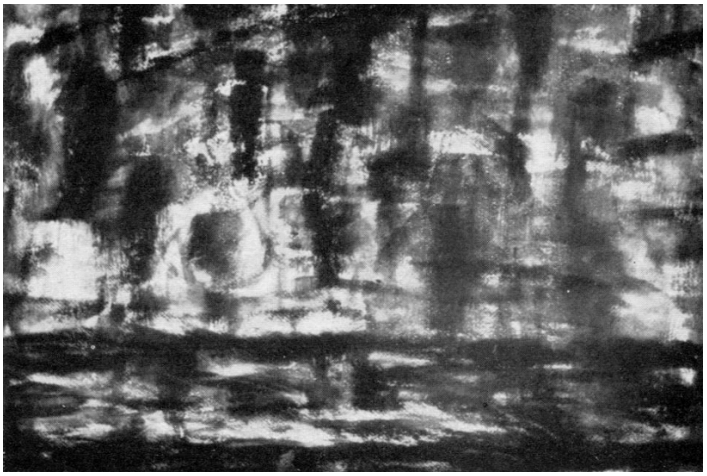
Eduard Scholeman, “Hallig bei schwerem Wetter” (Hallig in Severe Weather)

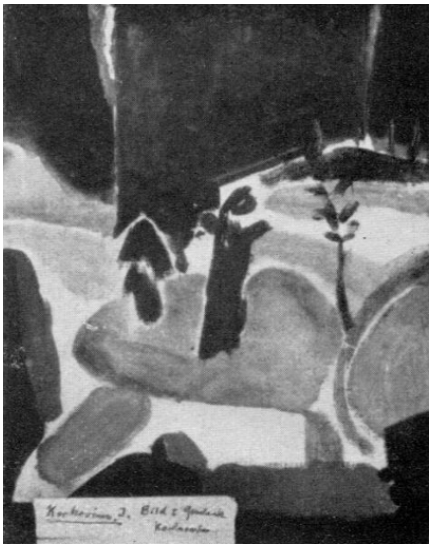
Ernst Ludwig Kirchner, “Gebirgslandschaft” (Mountain Landscape)

Formerly held at the Kaiser Friedrich Museum in Magdeburg; it was acquired for 1,500 Reichsmarks in German taxpayer money.



Hugo Hodiener, “Bergwelt” (The World of Mountains)

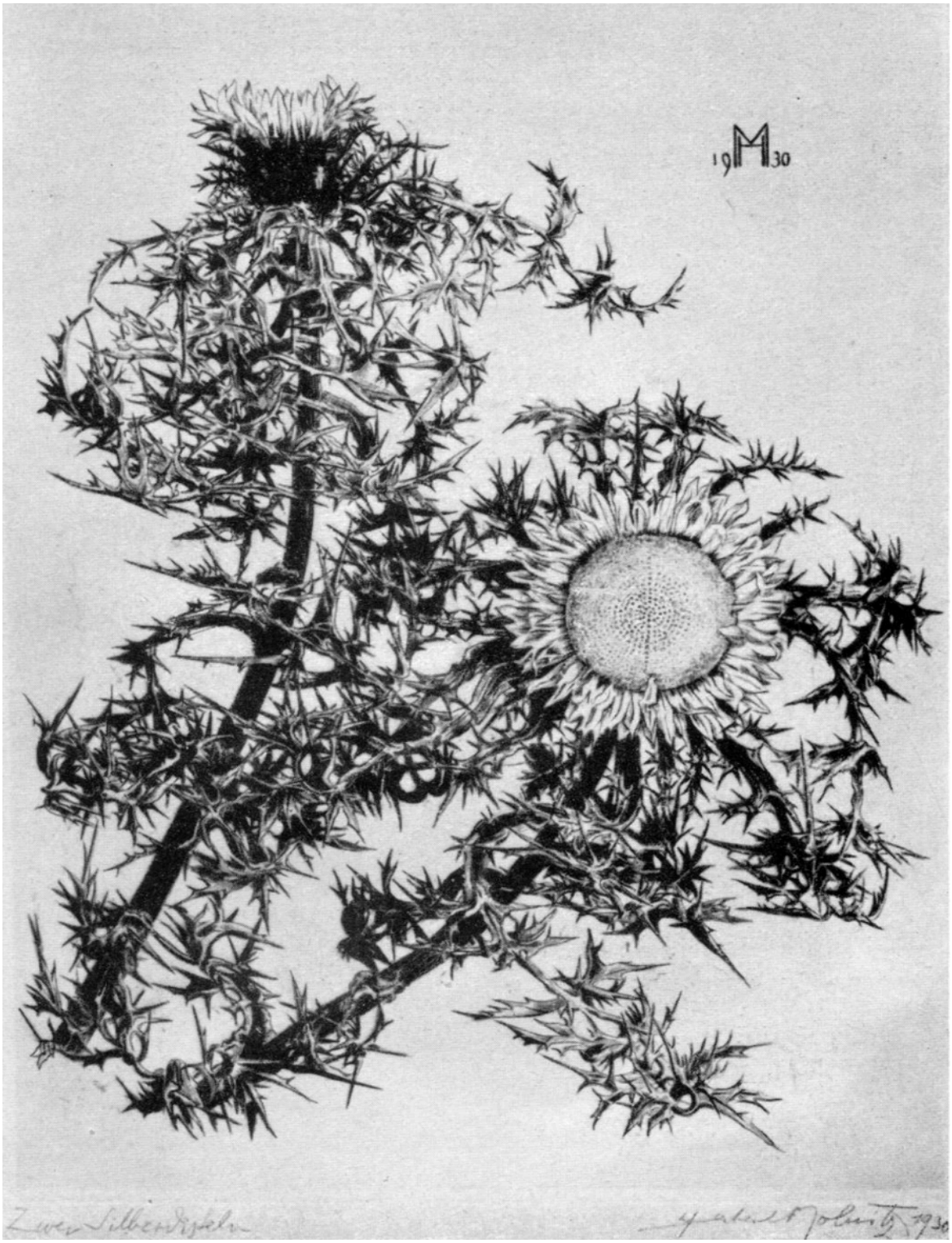




It is impossible to guess what these two “pictures” by Rohlfs and Ida Kerkovius are supposed to represent - the one on the left could most likely be mistaken for a painter's palette. However, “it is said” that they are landscapes; the instructions for painting for these “artists” were: “Take a meter of canvas, squeeze the contents of any color tubes of varying sizes onto it, rub it all in thoroughly, and stretch it in a frame.” There was always a snob who bought it as a painting, from the black marketeer to the museum director and Reich Art Curator.

Rudolf Sieck, “Vorfrühlingslandschaft” (Early Spring)

Not an Asian carpet pattern, but a “picture” by Heinrich Kampendonk, "Blumen und Tiere" (Flowers and Animals).



Herbert Molwitz: “Zwei Silberdisteln” (Two Silver Thistles)

Left: Eugen Hoffmann, "Mädchen mit blauem Haar" (Girl with Blue Hair); the sculpture is painted with blue paint even more repulsive than any idol of the Fiji Islanders. It was formerly held at Dresden City Museum, purchased for 500 Reichsmarks.

Right: Otto Freundlich, "Kleiner Kopf aus Gips" (Small Plaster Head) - perhaps that of the sculptor himself? It was purchased by the Kunsthalle in Hamburg.

"Sculpture" of the Liberal Age

Sculpture was just as degenerate as painting; only misshapen idiots were presented to the people as "works of art."

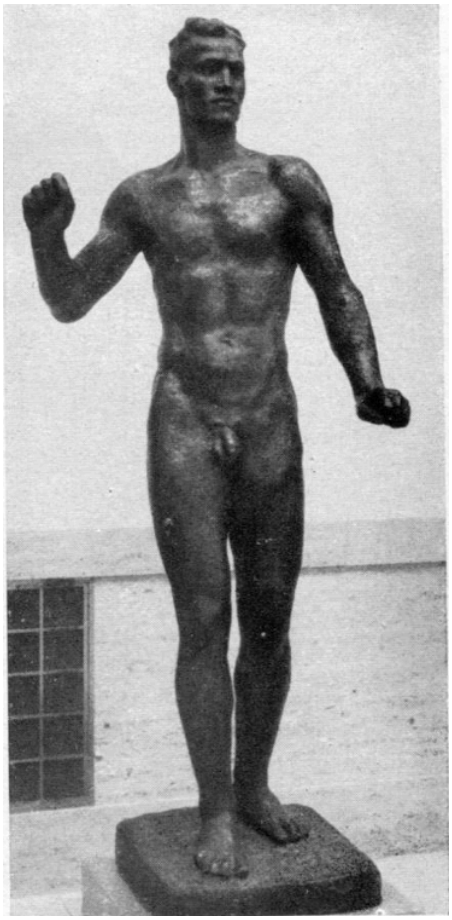
Left: Herm. Paul Simon, “Knabenkopf” (Boy's Head)

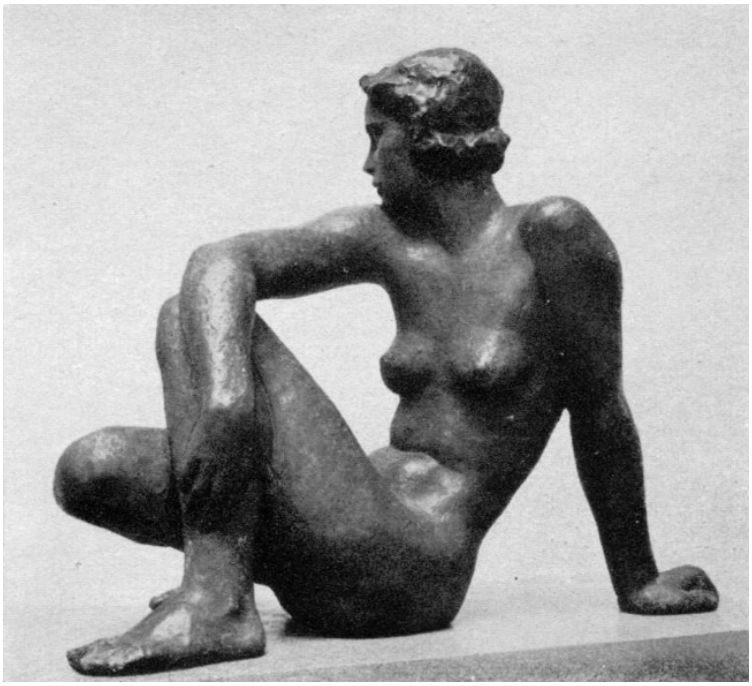
Right: Max Bezner, “Knabenbüste” (Boy's Bust)

German sculptures.

Eugen Hoffmann: “Joseph and Potiphar”

Generously donated to the Dresden City Museum by the sculptor - occasionally, a “donation” had to be recorded as an advertising expense for the unscrupulous company!





Left: Georg Kolbe, “Junger Streiter” (Young Warrior)
Right: Fritz Klimsch, “Die Schauende” (The Observer)